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INDIAN NOTES

SUMMER 1972 • VIII No.3



MUSEUM ^{OF} THE AMERICAN INDIAN

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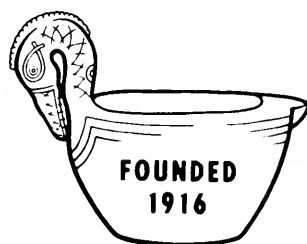
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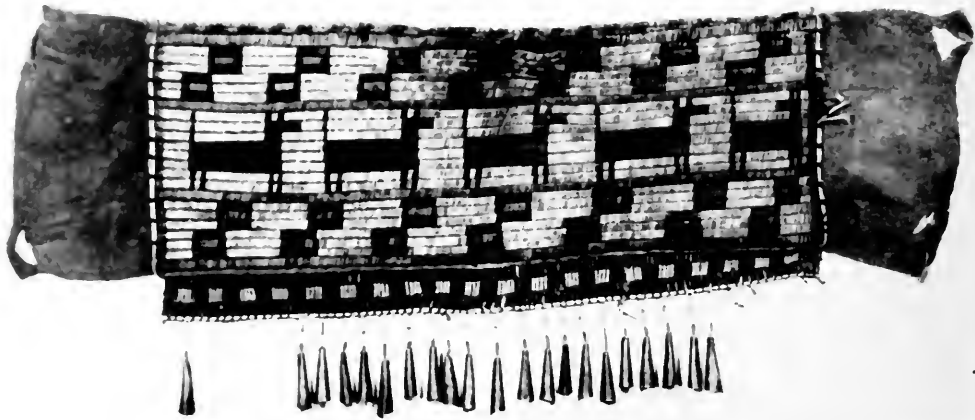
MUSEUM OF THE AMERICAN INDIAN

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Diane Amussen, Editor
*Published Quarterly by The Museum of the
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 Broadway at 155th Street, New York, N.Y. 10032



Buckskin hood for a cradle board, decorated with dyed porcupine quills and conical tin jinglers (24/2011). 5 x 17 in.

THE FOSTER COLLECTION

The cover illustration features the magnificent feathered bonnet from the Foster Collection, a recent acquisition of the Museum. Our newest exhibit installation, which presents the entire collection, opened in May, and will remain on permanent display on the First Floor, in the Great Lakes section.

The Foster Collection is one of the most important bodies of material to come to the Museum in several decades. It includes 43 objects collected in 1792-94 by Lieutenant Andrew Foster, a British officer serving at Fort Miami and Michilimackinac, near Detroit. While there is no accurate tribal identification of the specimens, they are similar to others from the Ottawa, Miami, Menomini, Chippewa, and Eastern Sioux.

The collection includes costume and ceremonial specimens, all in remarkably fine condition. Among these are a quiver, buffalo hide shield and cover, woven belts, moccasins, and trade silver. The porcupine-quill decoration is almost as new, and the woolen textiles are in equally fresh condition. There is a magnificent otter fur *Midéwewin* Society pouch with its decoration intact, and several calumets. But perhaps the most exciting single object is the eagle feather bonnet on our cover, a type unique to the Museum collection. Decorated with trade silver ornaments and porcupine quilling, it is similar to those often seen in early Colonial steel engravings.

The great importance of the Foster Collection is the early date of its original collection. While there are many early examples of Indian materials in museums throughout the world — some even earlier than these

— most of them are individual pieces, or part of a relatively small number of specimens. To our present knowledge this is the oldest and largest collection of ethnography to which such an early documented date can be confidently attached. As such, it is of particular interest to scholars. A further value is the exceptional condition of most of the specimens, which allows for greater study and display value.

A complete description and account of the entire Foster Collection is planned as a part of the Museum publication series in the near future.



An otter fur *Midewewin* Society pouch decorated with trade beads, conical tin jinglers, and deer hair. The underside of the tail has a solid porcupine quill panel (24/2025). L: 44 in.

NAKED CLAY
Unadorned Pottery of the American Indian
An Exhibit of Plainware

Some time ago, we conceived the idea of displaying the work of the Indian potter purely as forms by which beauty was created out of Mother Earth — not showing him as a painter using clay as a surface for painting nor as a sculptor simply manipulating a raw material. The range of forms and subtle line which are an integral part of native pottery is so impressive, we felt that examples would provide a remarkable exhibit of man's artistry, as well as demonstrating a less familiar aspect of Indian cultural expression. Out of this conviction came the framework of a show which we have termed *Naked Clay*, in an allusion to the unadorned ceramic art of the American Indian.

This presentation, which was selected from the Museum's collections, includes 90 specimens from North, Central, and South America, as well as the West Indies, and covers some 3000 years. Functional objects predominate, in order to show the magnificent sensitivity to be found in many such pieces, as well as the high technical skill required for their manufacture. Lewis Krevolin, a professional potter from Staatsburg, New York, generously volunteered to assist in the selection as well as in the preparation of the catalogue.



Left to right: Cylinder vase, c. 750-1200, Cerro Jaboncillo, Manabí, Ecuador (1/6047), 4½ x 8½ in.; Chavín water bottle, c. 750-500 B.C., Jequetepeque, Cajamarca, Peru (24/3491), 6¼ x 10 in.

Through the generosity of the National Endowment for the Arts, and the New York State Council on the Arts, the Museum was granted matching funds to assemble and prepare this exhibit and offer it for loan to museums and galleries throughout the United States. It may eventually travel abroad, after fulfilling its purposes in this country.

The premiere of *Naked Clay* will be held at the New York Cultural Center on October 4, and will close there November 26. Members will be invited to this gala occasion — and we hope that you will enjoy what we are confident will prove to be a surprising display of native ceramic artistry. A catalogue and 35mm color slide set will be available for permanent reference.



Left to right: Redware vessel, c. 1250-1500, Maricopa County, Arizona (20/3988), 9 x 9½ in.; Tairona buffware pot, c. 1200-1600, Santa Marta, Magdalena, Colombia (24/6556), 9 x 10 in.

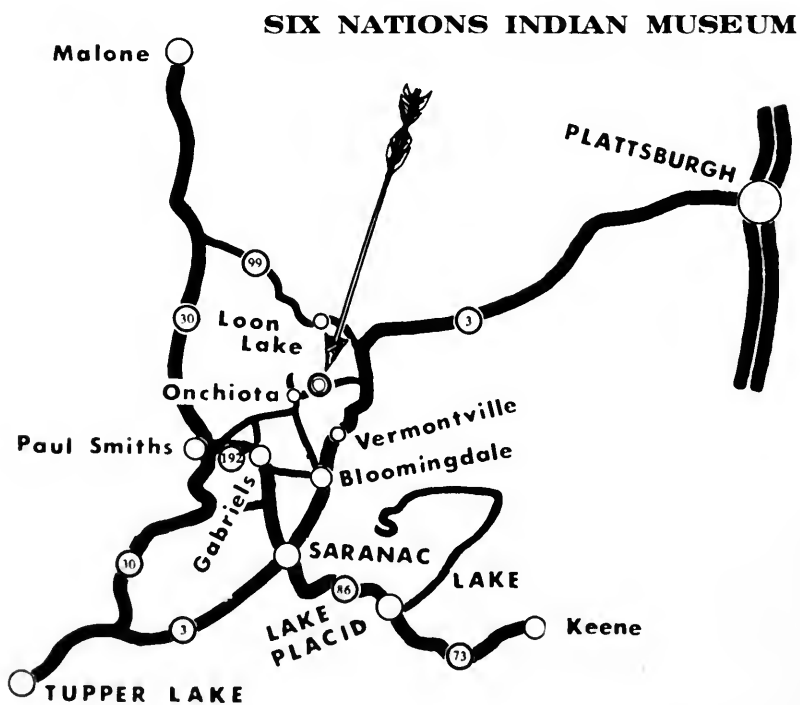
NEW COLOR SLIDE LIST

Now available—a complete list of over 1900 color slides which can be ordered from the Museum. Prehistoric and historic subjects are listed separately by general geographic location, and grouped by tribe or country of origin. The cost of the *Color Slide* pamphlet is 10 cents (postage); the cost of the slides themselves is 50 cents each, or 12 assorted subjects for \$5.00.



SIX NATIONS MUSEUM WINS AWARD

We have learned with considerable pleasure of the award by the New York State Council on the Arts of their annual Certificate of Merit for 1972 to the Six Nations Museum in Onchiota, New York. We are pleased



to send our most sincere congratulations to Ray Fadden (Aren Akweks) and his staff for this well-deserved recognition of their efforts.

The Six Nations Museum's principal displays include various ancient and modern Iroquois relics, colorful Indian costumes, Indian trail signs, miniature Iroquois, Abenaki, Lakota, Delaware and Mohegan Indian villages, Iroquois wampum belts, and the original Six Nations Indian Temperance Flag.

Aren Akweks has also written or collected many pamphlets and charts dealing with the history, culture, and legends of the Six Nations Iroquois Confederacy, including the migration of the Iroquois and a history of the Tuscaroras, costumes of Iroquois men and women, a key to Indian pictographs, and wampum belts and their meanings, to name a few. For complete information on these publications, write to Six Nations Indian Museum, Onchiota, New York 12968; for 15 cents a price list will be sent.

THYRA HARSHAW MAXWELL

1904-1972

We have just learned of the death on April 23 of Thyra Maxwell, in Altadena, California. This came as a particular shock, for she had been one of the cherished friends of the Museum for many years. Born in Sharon, Pennsylvania, she went to California to live, and was a friend and co-worker of Grace Nicholson of Pasadena, California, one of the best known early collector-dealers in Indian arts and crafts, and herself a devoted defender of Indian rights.

Mrs. Maxwell made it possible for us to add many fine examples of California Indian basketry, and sent us many early documents, photographs, and other historical materials relating to the Indians of the Far West. She also sent us much personal data on Miss Nicholson's career, as well as on the Pomo Indian people, whom she knew intimately.

A warm, generous person, Thyra Maxwell enriched our life with her sincere interest in Indian arts; she will be greatly missed.

UNCAS: THE FIRST OF THE MOHEGANS

U. Vincent Wilcox, III

Curator, Research Branch
Museum of The American Indian

The names and deeds of many historical Indian figures have long been a source of inspiration and drama for authors and novelists, and more recently for movie and television writers. As a result, many famous Indians are perhaps better known to the American public as they are represented in American literature or on the silver screen, thus leaving obscured behind a facade of romanticism and literary license the true deeds and personalities of these individuals.

The name of Uncas, as well as those of Chingachgook and Hawkeye, have been immortalized by James Fenimore Cooper in his classic adventure *Last of the Mohicans*, a tale recently dramatized in serial form on television. In the story Uncas and his father, Chingachgook, are represented as the sole surviving members of the Mohican Indian nation, a tribe whose lands had been taken from them by the White man, and whose numbers had been decimated by both the White man's diseases and wars with the Huron Indians. Uncas is depicted as an idealistic young man, without peer as a tracker and woodsman, who dies in combat with a treacherous Huron for the love of a young White woman.



Female and male dolls (*left*, 21/1415; *right*, 21/1416) in old-type dress; made by Gladys Tantaquidgeon, Mohegan

Few people today may realize that there once truly existed an Uncas, who was a great leader of the Mohegan Indians. His real life story has little or no relation to Cooper's tale of fiction, but in its own way is equally exciting, especially since the events are authentic history.

The real Uncas lived between 1606 and 1683, more than a century before the time in which Cooper's novel is set. Uncas was actually a member of the Pequot tribe, a powerful nation situated about the Thames River near the present site of New London, Connecticut. The Pequots were masters of most of southern Connecticut and much of eastern Long Island, exacting tribute from neighboring tribes by right of conquest. Uncas himself was apparently of "royal" blood, being nephew to the head sachem, Wapequart, a relationship he sought to strengthen by marrying the sachem's daughter.

In the early 17th century both the Dutch and the English sent trading missions among the Pequots. Although both missions were initially received peacefully, there resulted eventually, largely through greed and



Mohegan splint basket with typical potato-stamped decoration (18/4851)

ignorance, the usual quarrels and conflicts that have typified Indian-White relations since Columbus. In 1633 an incident occurred between the Dutch and the Pequots during which, apparently through treachery on the part of the Dutch, Wapequart was murdered. Wapequart's son and successor, Sassacus, sought revenge, but unfortunately took it out upon the wrong people, the English. An English ship out of Plymouth colony under the leadership of a Captain Stone was raided during a trading mission up the



Mohegan woman
pounding corn with
wooden mortar and
pestle (photo by M. R.
Harrington, 1908)

Connecticut Valley, resulting in the death of Stone and his crew. The English colonists were not very understanding or sympathetic when the Pequots attempted to explain that they had not realized that there was any distinction between the English and the Dutch. Apparently, all White men looked the same to them. A series of encounters followed, culminating in the tragedy known as the Pequot War of 1636.

While these events were going on, Uncas was brewing trouble on the domestic political scene. Having pretensions of his own for the position of chief sachem, Uncas contested the succession of Sassacus, his own cousin and brother-in-law. He led a series of minor, abortive revolts which resulted in his own defeat and banishment. Shortly before total war broke out with the English in 1636, Uncas returned to Sassacus, pleading forgiveness. He was readmitted to the tribe, but was stripped of all his lands and status.

When fighting with the English broke out in earnest, Uncas realized his

golden opportunity. He and his small following of dissidents, now calling themselves Mohegans, defected to the English side. Thus Uncas assisted the English in the total destruction of his former people, a defeat that resulted in death or slavery for almost every Pequot individual.

As a reward for his "loyalty and devotion," the English gave Uncas the chief sachemship with the power and control over all the lands previously dominated by the Pequots, and a few more besides. Uncas and his Mohegans became the nucleus of a new nation whose numbers, quickly augmented by Pequot refugees and dissidents from other tribes, filled the vacuum left in the wake of the Pequot defeat. Far from being the Last of the Mohegans, Uncas may be more properly named the First of the Mohegans.

As an individual Uncas is fairly far removed from that noble youth depicted in Cooper's novel. DeForest characterizes him as follows:

In person Uncas is said to have been a man of large frame and great physical strength. His courage could never be doubted, for he displayed it too often and too clearly in war, especially in the subsequent contest against his native tribe. No sachem, however, was ever more fond of overcoming his enemies by stratagem and trickery. He seemed to set little value upon the glory of vanquishing in war, compared with the advantages it brought him in the shape of booty, and new subjects, and wider hunting grounds. He favored his own men and was therefore popular with them; but all others who fell under his power he tormented with continual exactions and annoyances. His nature was selfish, jealous and tyrannical; his ambition was grasping, and unrelieved by a single trait of magnanimity [DeForest 1964:86].



Buckskin
shoulder
bag with
quillwork
decoration
(10/9722),
Mohegan

The Mohegan Indians are far from being an extinct people. On the contrary, there still resides just north of present-day New London a community of people who proudly trace their descent from the original group of Uncas's followers. A few members of the Tantaquidgeon family, the direct descendants of Uncas's chief lieutenant, maintain a small museum in Uncasville, Connecticut, in which is preserved much of their cultural heritage. However, the last Mohegan who could still converse in the native Mohegan language, Mrs. Fidelia Fielding, died in 1908. The diary of this rather lonely old lady, perhaps the true Last of the Mohegans, is preserved in the Library of the Museum of the American Indian. It has been reproduced and translated by Frank G. Speck in the *Forty-third Annual Report of the Bureau of American Ethnology* (1928).



Pair of moccasins with
quill and bead decoration
(1/1145), made by Lucy
Decumwus, Mohegan, c. 1767

ON THE TRAIL OF UNCAS Some Sources on the Mohegan-Pequots

Ruth N. Wilcox
Librarian, Museum of the American Indian

The first two books listed are in print at present. The others are available at the Museum Library and other outstanding research libraries.

DeForest, John. *History of the Indians of Connecticut, from the Earliest Known Period to 1850*. 509 pp., illus. 1851. Reprint. Hamden, Conn.: Shoestring Press, 1964.

Compilation of all the available written information (up to 1850) on the history of the Indians within the state of Connecticut. Includes an Indian vocabulary, autographs, and a deed signed by Uncas. Very good for general reading and as a major reference work.

Young, William, ed. *An Introduction to the Archaeology and History of the Connecticut Valley Indians*. Springfield, Mass.: Springfield Museum of Science (n.s.1, #1) 1969. 121 pp. Maps, illus.

Presentation of nine papers delivered at the 1967 conference on the historic and prehistoric Indians of the Connecticut Valley. Excellent little handbook for the layman, for it contains an extensive and up-to-date bibliography and includes sources and information on current archaeological research.

Orr, Charles. *History of the Pequot War; The Contemporary Accounts of Mason, Underhill, Vincent, and Gardner*. Cleveland: Helman-Taylor, 1897. 149 pp.

A reprint from the collections of the Massachusetts Historical Society, and a major resource of early narratives contemporary with the events they describe. Contains: Capt. J. Mason, "A Brief History of the Pequot War"; Capt. J. Underhill-Newes, "From America"; P. Vincent, "A True relation of the late battell fought in New England"; L. L. Gardner, "Relation of the Pequot Warres."

Peale, Arthur, *Uncas and the Mohegan-Pequot*. Boston: Meador, 1939. 183 pp., photos.

Presents forty-five legends and narratives of the Mohegan-Pequots and cites sources for each. Also describes and illustrates various memorials that commemorate personalities and events significant to the history of the Mohegan-Pequot.

Speck, Frank. *Decorative Art of the Indian Tribes of Connecticut*. Geological Survey, Memoir 75. Ottawa: Department of Mines, 1915. 73 pp., photos.

Describes and illustrates the types of painted baskets which represent the principal craft of the Mohegans and the Niantics. A valuable handbook and guide for identifying specimens.

—. "Native Tribes and Dialects of Connecticut: A Mohegan-Pequot Diary." *Forty-third Annual Report of the Bureau of American Ethnology*, pp. 199-289. Washington, D.C.: Government Printing Office, 1926.

Discusses the origins of the Mohegan-Pequot through their history, language, and traditions. Includes a three-year diary (1902-1905) of the "last Mohegan speaker," Mrs. Fidelia Fielding, 1827-1908. Also included is an article by Gladys Tantaquidgeon, Mohegan, "Mohegan Medicinal Practices, Weather-lore and Superstition." Photos.

Stone, William. *Uncas and Miantonomoh: A Historical Discourse*. New York: Dayton, 1842. 209 pp.

An enlargement of a speech given by the author at Norwich, Connecticut, on July 4, 1842, on the occasion of the erection of a monument to the memory of Uncas. Its romantic ramblings honor Uncas' "noble" character and the "important services he rendered to the first generation of the planters of Norwich."

INDIAN MUSICAL INSTRUMENTS

Susan Krause and Marlene Martin have just installed a new exhibit, *Sounds That Beautify the Land*, consisting of musical instruments from the various Indian tribes of the New World, selected primarily with an eye to their visual appeal. The display, in two large cases, will continue through the summer and into late fall.

The display is accompanied by a ninety-minute tape recording of various songs and instrumental music from Indians throughout the United States, so that the viewer has some idea of the sounds of the instruments on exhibit. These tapes are presented through the courtesy of Ethnic Folkways, and Indian House, of Taos, New Mexico, together with recordings in our own archives.

NOTES ON SMALL OVATE GROOVED STONES

William F. Stiles

Curator of Collections

Museum of the American Indian

These objects have been called by many names: bolas, loom weights, fish-line sinkers, net sinkers, etc., and in some cases they are catalogued with a question mark.



Six ovate stones from the first rock overhang; group of seven from the second overhang



In the early forties, while exploring the east bank of the Hudson River, I had the good fortune to discover several rock shelters that had been occupied by Indians. They were in the general vicinity of Indian Brook, Putnam County, New York, near its confluence with the Hudson River. Two shelters were on the north bank of the brook, near its mouth. One was a large free-standing cloven boulder, its two halves leaning together to form a peaked tunnel. The other was an overhang on a ledge nearby; it had been dislodged by a tree and had fallen down since the Indian occupation



[1] The size of stone used for net sinker depends on the strength of the current where it is used. Smaller stones are found near small lakes, ponds, or tranquil coves such as this one near the place where the stone sinkers opposite were found (photo by William F. Stiles).

of the area in approximately the 14th century. After investigating these shelters, I noticed a little sheltered cove [1] just northwest of them, on the Hudson River proper. Here I found a running spring with many badly eroded potsherds scattered about — probably an Indian had broken her vessel when she was drawing spring water there.

Nearby I noticed two low rock overhangs with earth floors. They were not large enough for human occupancy, but I was curious. To my satisfaction, I found in the first of these [2], showing through the moss cover, six small grooved ovate stones all bunched together; there were seven others, bunched in the same way, in the second overhang [3]. In the first lot of six, the heaviest stone weighs $6\frac{1}{2}$ ounces and the lightest $4\frac{1}{2}$ ounces. The second group of seven stones is much the same; the heaviest stone weighs 8 ounces and the lightest, which is eroded, $4\frac{1}{2}$ ounces. All thirteen stones have flat surfaces and deep grooves; they are all remarkably well balanced. Each group contains one crystalline stone that sparkles in the sunlight, and the other stones are dull.



[2]

Rock shelters where
stones were hidden
(photos by
William F. Stiles)



[3]

I am convinced that these stones were used to weight gill nets. Aboriginal nets were made of a vegetal fiber cord, possibly hemp; they were dipped in a solution of boiling pine cones to waterproof them. The Indians living in remote parts of Canada today still use a gill net like this,



Naskapi from Northwest River, Newfoundland, tending a net (photo by William F. Stiles).



Naskapi repairing a net (photo by William F. Stiles)

made with a line of commercial linen, which is waterproofed with pine cone gum. When in use the nets are staked at each end to poles generally at right angles to the bank; stone sinkers weight them to the bottom and they are floated by wooden floats. Gill nets sometimes reach a length of 300 feet and are 6 feet wide. They are usually tended twice a day by canoe and replaced when the catch is removed.

I believe that the small ovate stones found near Indian Brook were the remains of nets hidden by an ancient Indian fisherman. The crystalline stone could have been a lure or possibly some sort of charm to attract fish to the net, and was probably placed in the middle. The flat surfaces of the stones would have rested on the bottom, and the stones would have been placed approximately 5 feet apart, making these nets approximately 30 to 40 feet long. The deep groove in each stone would have protected the cord from excessive wear while in use.

With these facts in hand, I suggest that the true designation for such stones should be net sinkers.

SHOP AHEAD FOR CHRISTMAS

At the Museum Shop there is something for everyone on your list.

Greeting Cards: 3 sets of 8 cards, boxed \$ 3.75



Water color by Maxine Gachupín, Jeméz, New Mexico; selected from our greeting card series

Silver Crafts:	silver spoons, small	\$ 10.00 each
	bracelets—Navajo and Zuni	\$ 75.00 to 250.00
	squash blossom necklaces	\$250.00 to 750.00
	silver thimbles	\$ 3.75 each
Beadwork:	Cherokee beaded headbands	\$ 5.00
	Cuna Indian beaded collars	\$ 15.00
Ceramics:	Carajá clay figurines	Brazil \$ 15.00

Textiles:	woolen stoles	Mexico	\$ 18.00
	embroidered <i>huipils</i>	Guatemala	\$ 35.00 to 80.00
	embroidered pillow covers	Ecuador	\$ 18.00
	large wool blankets	Guatemala	\$ 95.00
	multicolored woven belts	Mexico	\$ 5.00
Wood Carvings:	Tlingit masks	Alaska	\$175.00
	False Face masks	Iroquois	\$125.00
	Masks c. 1910	Guatemala	\$ 75.00
	shaman's curing idols	Cuna	\$ 12.00 to 75.00
Stone Carvings:	Eskimo soapstone	Canada	\$ 35.00 to 250.00
Ivory Carvings:	Eskimo	Alaska	\$ 16.00 to 95.00
Baskets:	Pápago	Arizona	\$ 15.00 to 25.00

We are particularly pleased to offer a complete selection of books about Indians of all the Americas. These not only include anthropological texts, but far more usefully for Christmas gifts, a wide range of beautifully illustrated works relating to the arts and crafts of the various tribes. The books range in price from \$2.50 to \$35.00. A complete listing of several hundred titles is available to members for 15 cents' postage and to non-members for 50 cents.

A Special Offering

We have just acquired a limited quantity of garments—tunics, caps, *pelatuks*, and scarves—hand knit of musk-ox fiber by Eskimo women of Nunivak, Alaska. The finished garments are softer and lighter than cashmere, and the patterns are delicate and lacy. Some of the garments have been dyed in beautiful muted colors. The tunics are in the natural colors of musk-ox fur, which is a soft, dark shade of tan.

<i>nachag</i> (tubular garment that can be worn as a hood)	\$ 50.00 (5)*
tunic with belt—for men or women	\$150.00 (3)
scarf	\$ 75.00 (3)
cap	\$ 30.00 (6)
<i>pelatuk</i> (tubular garment, longer and lacier than <i>nachag</i> , which also can be worn as a hood)	\$ 75.00 (1)

*Numbers in parenthesis represent our total stock. Order now!



LEO A. FLORES RETIRES

On May 1, 1972, Leo A. Flores retired. This simple statement covers a great regret on the part of all of the Museum staff and the many friends he made while taking good care of our Third Floor. For Leo became something of an institution within an institution; his interest in and loyalty to the Museum gave him a special place in our hearts.

Born in Guatemala, he lived in the small town of Livingston, on the east coast. He came to the United States and worked as a travel guide for many years before joining the staff in June 1958. This experience stood him in good stead, for his knowledge of Latin America — and more particularly, his fluent Spanish — allowed him to exercise his duties with unusual skill. Since the Third Floor, where he presided, contains the Museum's Latin American collections, many of its visitors came from Spanish-speaking countries. Leo was able to assist them and explain the exhibits with consummate ease.

Those who have enjoyed Leo's "conducted tours" of the floor recall him well; his stories of the area and the specimens on display, together with the anecdotes he recalled — or created — concerning them, made him unique. They will never forget the experience. We will never forget him.

AN ARIKARA BUNDLE

by

Melvin R. Gilmore

(1868-1940)

In keeping with our policy of eventually printing the majority of our unpublished manuscript materials for such reference value as they may possess, we are pleased to present this article by one of the leading scholars of Northern Plains Indian life. Dr. Gilmore was on the staff of the museum from 1923-1928, during which time he wrote many articles which appeared in our regular series. It has been printed just as he left it, without editing or revision.

This is an account of a certain bundle containing several *Wahube* objects, which were the property of Arthur Ramsey, a deceased member of the Omaha Tribe. The story is told by Arthur Ramsey's son, George Ramsey, and the bundle is by him conveyed, for a price, to the Museum of the American Indian. The bundle contains several separate objects of diverse origin and use, but which are wrapped together in one bundle for convenience.

First. It contains an object which is the emblem of Arthur Ramsey's personal vision, obtained as a result of his fasting and vigil in his youth. In this connection, it is stated that Arthur Ramsey was born in the "year the stars fell," 1833, and during the time when the Omahas lived in the village at the present site of Homer, Nebraska. George Ramsey says that his father told him he was about four years old at the time the people moved from this village site, and that he performed his vigil and fasting at a time while the people were living temporarily on the Elkhorn River, and it was somewhere in the vicinity of that temporary camp that he fasted to obtain a sign of favor from the deity, as was the custom for the boys to do.

As the result of his fast, he had a vision of the jack rabbit, and in his vision, the jack rabbit appeared as having a dark-tipped white eagle feather attached to its head at each ear. He, therefore, according to custom, adopted the jack rabbit as his patron. He obtained a jack rabbit skin to keep in his possession as a token of this vision. It was also his lifelong custom to wear a cap made from jack rabbit skin. As was the custom of all those who had obtained such visions by fasting, he always carried the jack rabbit skin as a reminder and reassurance to his faith in the revelation which had been vouchsafed to him in his youth.

The significant promise of the vision is that the one who had been given such vision shall be endowed with the peculiar powers and capacities of the creature which he has seen in vision. The peculiar powers of the jack rabbit are its elusiveness before its enemies. It has great swiftness and ability to dodge and elude pursuit. In the first place, it is difficult to discover while motionless, because of its unobtrusive form and color blending with the surroundings, and in flight, its swiftness soon puts it beyond pursuit or, if followed, the pursuer often finds that the jack rabbit has dodged and doubled on its course, and that the pursuer has therefore passed beyond it and so lost track of it; so the person who has the jack rabbit as his patron trusts that he shall be given these powers of escape and eluding his enemies when hard-pressed in war.

Second. Another object contained in this bundle is a buffalo tail. This is the emblem of the vision which Arthur Ramsey had at one time on a buffalo hunt. This vision was not evoked by fasting, but occurred in the following manner: While acting as one of the riders and killers, making the surround of the herd, because he was possessed of a good buffalo horse, he wounded a buffalo which then charged and his horse became frightened and Ramsey was thrown. The wounded buffalo advanced upon him and stood over him, spouting blood from his nostrils, which fell upon the helpless man and covered his face. Strangely, the buffalo merely stood over him and did not trample or gore him. Ramsey wiped the buffalo blood from his face as well as he could, and watched his opportunity and finally crawled away to safety.

The wounded buffalo finally succumbed and died, and the butchers, according to custom, cut up the meat and divided it according to the tribal law, the skin going to the one who had killed the animal. That night, in his sleep, a vision came to Ramsey of the buffalo which he had killed, and from which he had so strangely escaped when the animal charged upon him. In his vision, he saw the animal standing with his tail erect and now not blood but water was spouting up to a considerable height from his nostrils, and there was an appearance of the rainbow in the spray thus caused, and the buffalo was pawing up the moist earth and seemed to be trying to cast these lumps of mud over himself and, at the same time, the spray of water seemed to be directed to cleanse the wound, and the buffalo spoke and said: "Thus you shall do."

Ramsey awoke and the vision impressed itself upon his mind with such force that he was unable to sleep again, and the rest of the night he continued to think upon this strange thing, and it seemed to him that it was a revelation given to him, indicating that he was *te ithaethe* (buffalo favored). He therefore cut off the tail of this very buffalo which he had

killed and which appeared to him afterwards in vision, and kept it as the symbol of the favor granted to him, and used it always afterwards in the treatment of wounds, contusions, and broken bones, for such healing was the prerogative of *te ithaethe*. The only means used by him in his healing practice was the singing of a song to invoke the power of the buffalo and the spraying of clear water upon the wound, in the manner in which he, in his vision, had seen the buffalo do when the buffalo spoke to him and said: "Thus you shall do." The song which he composed and used for healing, may be translated as follows:

I am sending the water,
I am sending the water,
I am sending the water,
I am sending the water,
I have sent the water
(into the wound to heal),
I have sent the water,
It has reached you to heal,
I have sent the water.

The song ends with the imitation of the bellowing of the buffalo.

He told a story incidental to the relation of this account of the buffalo favor. He said that he was counted as a good horseman when he was a young man, and that Chief Joseph La Flesche raised many horses and employed him to train them for him. At one time, Chief La Flesche came into possession of a fine black horse which seemed impossible to tame and train. He asked Ramsey to catch and break this horse for him, which Ramsey attempted to do, but he was unable to catch him, and so reported to Chief La Flesche. La Flesche thereupon handed him a gun and said: "Well then, kill him, for he is useless." Ramsey took the gun and fired at the horse, wounding him in the leg. The horse was merely crippled and turned and came towards Ramsey and stood licking the wound. Chief La Flesche felt sorry for the horse, and said: "Poor thing!" Ramsey then ministered to the horse to cure him of his wound, and brought feed and water to him during the time of his healing.

From this incident and the impression made upon him by the sight of the wounded horse attempting to heal his wound by licking it, Ramsey was moved to compose the following song, which he sometimes also sang in his practice of healing human patients, when he sang the buffalo song. It was not considered necessary in the practice of healing, but was sung by

Ramsey merely as a further reminder of the wonderful powers of healing of wounds. The horse song is as follows:

Sanga sabe tanga nange athai (is running away),
Sanga sabe tanga nange athai,
Sanga sabe tanga nange athai,
Sanga sabe tanga nange athai,
Duda anki bananagi (here coming back to greet me),
Duda anki bananagi.

This song ended with the imitation of the whinnying of the horse.

Third. Another unit of this composite bundle is Arthur Ramsey's war bundle, which contains the following objects: a whip, a gray fox skin, an eagle feather, and a cane whistle. Arthur Ramsey inherited the war bundle from his father, *Mahiniyi* (Yellow Knife). Arthur Ramsey's son, George Ramsey, could give no account of its origin, but it is to be presumed that it had come to someone before Yellow Knife, by revelation in the manner similar to the accounts before given, and that it was passed on to Arthur Ramsey in the line of one who had been originally favored. It may be supposed that the power represented by the gray fox skin is by way of the swiftness and shrewdness inherent in that species of animal, and that the value to the holder of such emblem was in the ability to invoke these powers in his own aid. The eagle feather, likewise, of course, indicates the great powers of that bird. Before going into battle, the fox skin ornament was put upon the horse's neck and the eagle feather was fastened to the horse's tail. It is said that when so caparisoned, the speed of the horse and his power of endurance were augmented by access of the powers of the fox and of the eagle.

Ramsey's war horse was a certain swift roan horse, which was a gift to him from Joseph La Flesche, or rather perhaps, we might say, as compensation for his services in training horses for La Flesche. Ramsey said that in going on a journey or upon the warpath, when he put this gray fox skin neck ornament and eagle feather upon this horse, the horse seemed to be aware of it and to be very proud and conscious of the power which it conferred. The whistle is made from a large cane which is not native in this region, but the Indians of the present day say they suppose it was obtained somewhere in the south. The whistle was used to blow at the moment of making a charge in battle, and it is presumed the purpose was to invoke the aid of the powers at that moment.

Fourth. The fourth object in this war bundle is a whip. The lash consists of braided strands of buffalo skin, and the handle is made of a kind of wood which the Omahas called *zanzi*, the botanical identity of which, as yet, I do not know. I shall endeavor to obtain a specimen for

identification. The Omahas say that it is rare here, but that a few specimens are found in the woods of the Missouri River, in the vicinity of the old Mission.

He said the whip belonged to the horse, and that he used it at need to infuse the horse with the powers which these objects were designed to impart, and that it was not to punish the horse, but it was simply a means of imparting the power. For instance, he told an incident. One time, he was out alone, riding this horse, and the horse had the fox ornament on his neck and the feather on his tail, and Ramsey had the whip in his hand, but he had no weapons. Suddenly, he saw a number of enemies, Dakotas, coming, and they were endeavoring to surround him. Being without arms, he was in doubt, but he kept talking to his horse, and he struck the horse four times with the whip; four being with the Omahas the mystic number. When he looked back, he saw that the horse was gradually and surely drawing away from the enemies.

Other contents of this bundle are emblems of the *Pathin Wasabe Waciga* (Wichita dance). The Omaha name of the Wichita is *Pathin Wasabe*, and word *Waciga* means dance, and is the word commonly applied to any dancing society. This society is called the *Pathin Wasabe Waciga* because it came to the Omahas from the Wichitas. The principal emblem of the Wichita Society is the *Makanzide*, "red medicine" (*Erythrina flabelliformis*). The red medicine is a bean, the fruit of a thorny shrub which grows in Arizona. According to the cult of the Wichita Society, at their meetings a few beans of the red medicine were crushed and cooked in water, making an infusion which the members drank, to induce the mystic power of this plant. Each member also carried upon his person one of these seeds of red medicine, commonly, and before going upon an expedition of great moment or danger, he would rub this bean over his body. They would also rub it upon their horses, and on the occasion mentioned above, when Ramsey was threatened by enemies, he had, prior to his going out, applied the red medicine to himself and to his horse, so when he escaped, he attributed his deliverance partly to the power of the red medicine, as well as to the powers of his war bundle and of his own personal patron, the jack rabbit. The principal emblem was the red medicine. Other contents of the Wichita Society bundle are the strands of sweet grass, of which there are eight, and a cane whistle, similar to the cane whistle in the war bundle. The strands of sweet grass were worn by the members of the Wichita Society at their meetings, in the manner of a sash, passing over the left shoulder and under the right arm. According to George Ramsey's account, the strands of sweet grass stood for the members of the Society. These were seven, and when his father joined, being the eighth, he added the eighth strand to the number, as

representative of himself. George Ramsey is unable to give any more information in regard to the Wichita Society.

There is also found within this bundle a magpie skin. George Ramsey says it has no connection with the other contents, and that his father never told him anything about it, so he does not know why it was included, but he supposes that someone presented it to his father, and that he thereupon included it with the other *Wahube* objects.

George Ramsey says that during the time his grandfather Yellow Knife possessed this war bundle, it must have been wrapped in buffalo skin, but that he had never seen it so wrapped. His first remembrance of it was as being wrapped in an American flag. His father, Arthur Ramsey, at one time gave the bundle to White Weasel to keep, and when White Weasel died, his widow returned the bundle to Arthur Ramsey wrapped in the cloth, just as it is at present.

BOARD OF TRUSTEES

At the Annual Meeting of the Board of Trustees of the Museum, held May 15, Stanley R. Grant was elected Chairman, replacing George V. Comfort, who had served for two full terms in that office. Mr. Grant, a financial consultant, has been a member of the Board since September 1965, and has long had an active interest in Indian affairs. He is an advanced collector, with a particular concern for North American Indian art. We are pleased to offer our congratulations to the new Chairman, and our cordial appreciation to Mr. Comfort for his valuable contributions to the work of the Museum.

Nathan M. Shippee, a member of the Board since February 1970, and John S. Williams, Sr., who served as Chairman from 1957 to 1969, were elected Vice-Chairmen. The other officers were reelected as listed on the back cover.

Two new Trustees were also elected at the May meetings. Dr. Edmund S. Carpenter, a well-known scholar who has lived for many years among the Eskimo people and has written several books on their life, is particularly interested in the visual arts. A former partner of Marshall McLuhan, he is active in the field of communication and Primitive Art.

Dr. Frederick J. Dockstader was elected to the Board, in an effort to more closely integrate the work of the Trustees with the Museum staff.



Tripodal polychrome bowl depicting a Mayan warrior in elaborate costume, c. 750-900; Copan, Honduras (24/3267), 6¾ x 6¾ in.

OUR NEW MAYAN PUBLICATION

A new publication entitled *COPAN; Home of the Mayan Gods*, by Dr. Francis Robiscek, will be published by the Museum this coming October. A beautifully illustrated survey of the art and architecture of one of the major Mayan capitals, this work is the culmination of many years of devoted study and exploration.

This site in Honduras is one of the lesser known of the great Mayan cities; over the past several years Dr. Robiscek has journeyed there frequently in an effort to photograph it in complete detail. He has also visited the many collections of material from Copán scattered throughout the world to secure photographs for this volume, for the purpose of reassembling as much of this original record as is possible. Since the Museum is a major resource for the region, we were happy to collaborate on a work which would serve as a permanent reference.

COPAN; Home of the Mayan Gods, with an introduction by Dr. Gordon F. Ekholm, a well-known authority on the archeology of Middle America, includes a 287-page text, with 293 color plates and 114 black-and-white illustrations. Bound in full cloth, it is priced at \$27.50 (usual member discount applies).



NORTHWEST COAST HOUSE

With the passage of time, the Museum has gone through many changes, some welcome, some less happy. Over the years our Northwest Coast house stood as a landmark on the grounds of the Research building. Unfortunately, although the facade of the building was still in good condition, the roof and sides could not withstand the atmosphere of City life, and gradually deteriorated to a point where the house became a threat to visitors to the grounds.

The cost of rebuilding the structure was greater than we felt we could justify in the face of other needs, so the front has been dismantled, along with the totem poles and other materials stored inside. These have been moved into the Research building, and, hopefully, one day will be replaced in a rebuilt structure.

Collected on the Harriman Expedition in 1901, the house came from the Haida tribe, and has stood on the site in New York City since 1928.



WALKING TOURS

We are pleased to announce that the first of a series of tape-recorded Walking Tours will be inaugurated this September. Using a lightweight cassette player, the visitor will be able to enjoy a personally conducted introduction to the various exhibits by Dr. Dockstader. The tour will last approximately 40 minutes. An instruction sheet with a floor map accompanies the recorder, making it a simple matter to proceed from one alcove to the next.

The initial tour, incorporating the Acoustiguide system, is a general survey intended to acquaint the visitor with all three floors of the Museum. Eventually, similar tapes are planned for each individual floor, which will make it possible to present more detailed information on the exhibits.

The tours are free to members of the Museum upon presentation of membership cards. To non-members, the price is \$1.00; two persons may use the same recorder simultaneously at a cost of \$1.50.



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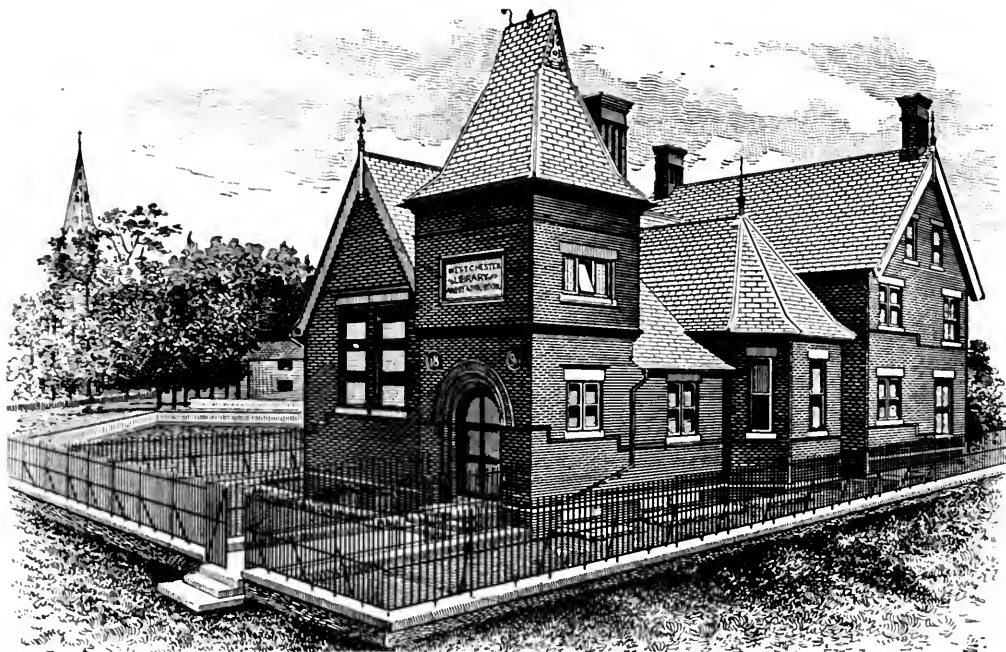
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THE HUNTINGTON FREE LIBRARY AND READING ROOM

Ruth N. Wilcox

Librarian, Museum of the American Indian

The Huntington Free Library and Reading Room, among its other activities, houses the specialized research collection known as the Library of the Museum of the American Indian. Both libraries, while maintaining their individuality, are located at the building complex at 9 Westchester Square, Bronx, N.Y.; both are under the direction of Ruth N. Wilcox.

The Huntington Free Library and Reading Room was founded and endowed by Collis P. Huntington in 1890 when West Chester Square was still a country village. Mr. Huntington, a railroad tycoon who resided in the area, was sympathetic to the many workers on the nearby estates who had no place for study or recreation. He therefore provided a "place where all persons without distinction of race or creed may assemble for purposes of reading, study, education and self improvement."

The Library, which also served as a community center until the late 1930s, has ten thousand volumes of well chosen fiction, non-fiction, and reference books from the period of 1900-1950. After 1950, the New York Public Library branch, with its larger circulating collection, replaced the Huntington Free Library as the community resource center.

Since 1968, the Branch Library and Huntington Free Library have cooperated to supplement rather than duplicate their services to the community. Due to the strong demand for Bronx history and general American Indian material in the community, particularly among its school-children, the Huntington Free Library is specializing in the presentation of such material in the form of literature and exhibits. Some of the exhibits of the past two years have included: photographs of Westchester Square, Van Nest and Throgg's Neck, Bronx; paintings by Native American artists;

Indian photographs from the Edward S. Curtis Collection; and a permanent exhibit of artifacts from the region of Westchester Square — courtesy of the Museum of the American Indian.

The Huntington Free Library is open to all the public from 2:00 to 5:00 P.M., Mondays through Fridays, September through June.

WILL THE REAL TEMBLADERA WATER BOTTLE PLEASE STAND UP?

In our Spring issue the photo on page 66 shows an incised and modeled grayware bowl of shell-tempered clay. Caption to the contrary, it is *not* a brownware water bottle. Dated c. 1500 A.D., the grayware bowl is from Blytheville, Arkansas (5/2983), and is 5 x 8 inches.

Here is the brownware water bottle (24/3491) from Tembladera, Peru. Dated c. 500 B.C., it is 10 inches high.



Grayware bowl



Tembladera
water bottle

INDIANS IN THE CITIES

Many of our readers may not realize that a large number of Indians have left the reservations throughout the country and relocated in the larger city centers. Through the courtesy of *Akwesasne Notes*, a fine Indian newspaper published in New York State, we are pleased to list the major centers with groups of urban Indians. The population figures are based on the 1970 U.S. Census, as extracted by the American Indian Press Association.

Los Angeles, Calif.	24,509	Boston, Massachusetts	2,132
Tulsa, Oklahoma	15,519	Bakersfield, Calif.	2,039
Oklahoma City, Okla.	13,033	Salt Lake City, Utah	2,005
San Francisco, Calif.	12,011	Syracuse, New York	2,000
New York, New York	12,000	Spokane, Wash.	1,988
Phoenix, Arizona	11,159	Wichita, Kansas	1,977
Minneapolis—St. Paul	9,852	St. Louis, Missouri	1,931
Seattle—Everett, Wash.	9,496	Reno, Nevada	1,926
Chicago, Illinois	8,996	Duluth, Minnesota	1,781
Tucson, Arizona	8,837	Cleveland, Ohio	1,750
San Bernadino, Calif.	6,378	Green Bay, Wisconsin	1,695
Albuquerque, N.M.	5,839	Fort Worth, Texas	1,610
Detroit, Michigan	5,683	Great Falls, Montana	1,509
San Diego, Calif.	5,580	Appleton, Wisconsin	1,434
Buffalo, New York	5,500	Omaha, Nebraska	1,401
Dallas, Texas	5,022	Grand Rapids, Mich.	1,311
Denver, Colorado	4,348	Newark, New Jersey	1,214
Milwaukee, Wisconsin	4,075	Greensboro, N.C.	1,169
San Jose, California	4,048	Oxnard, California	1,150
Portland, Oregon	4,011	Las Vegas, Nevada	1,131
Anaheim, California	3,920	Salem, Oregon	1,104
Sacramento, Calif.	3,559	Miami, Florida	1,085
Philadelphia, Penn.	3,361	Billings, Montana	1,063
Tacoma, Washington	3,343	Santa Barbara, Calif.	1,008
Lawton, Oklahoma	3,343	Rochester, N.Y.	1,000
Washington, D.C.	3,300	Honolulu, Hawaii	996
Houston, Texas	3,215	Topeka, Kansas	981
Fayetteville, N.C.	3,100	Tampa, Florida	811
Baltimore, Maryland	2,553	Modesto, Florida	686
Kansas City, Kansas	2,402	Fort Lauderdale, Fla.	664
Fresno, California	2,144	Colorado Springs, Colo.	639
		Boise, Idaho	284
		Pueblo, Colorado	183

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